R E P O R T R E S U M E S

ED 013 368 24 AA 000 220

CRITERIA FOR EVALUATION OF CHILDREN'S ARTISTIC CREATIVITY.
FINAL REPORT.

BY- MUSSEN, PAUL LEWIS, HILDA
CALIFORNIA UNIV., BERKELEY

REPORT NUMBER BR-5-8297 PUB DATE FEB 67
REPORT NUMBER CRP-S-482-65
CONTRACT OEC-6-10-189
EDRS PRICE MF-$0.25 HC-$1.92 48P.

DESCRIPTORS- *CHILDREN, *EVALUATION, *CREATIVITY, *ART EXPRESSION, ORIGINALITY

THE STUDY ENDEAVORED TO DEVELOP AND VALIDATE AN INSTRUMENT FOR THE IDENTIFICATION OF ARTISTIC CREATIVITY IN PREADOLESCENTS BY EVALUATING THEIR ART PRODUCTS FOR AESTHETIC MERIT AND ORIGINALITY. THE INSTRUMENT CONSISTED OF A SERIES OF DESCRIPTIONS OF OBSERVABLE QUALITIES OF GRAPHIC AND PLASTIC ART, PRESENTED IN A FORMAT THAT FACILITATES RATING OF EACH QUALITY SEPARATELY ON A FIVE-POINT SCALE. A SET OF EIGHT DRAWINGS DONE BY SCHOOL CHILDREN IN THE 10- TO 12-YEAR RANGE WAS PRESENTED TO 19 SUBJECTS FOR EVALUATION. THE 19 SUBJECTS WERE TEACHERS WHOSE TEACHING EXPERIENCE AVERAGED ABOUT 8 1/2 YEARS. IT MAY BE CONCLUDED THAT ALTHOUGH THE SUBJECTS DIFFERENTIATED BETWEEN ORIGINALITY AND ARTISTIC MERIT, THEY DID SO IN A GLOBAL WAY RATHER THAN IN RESPONSE TO THE PARTICULAR ASPECT (ARTIST'S INTENTION, HIS METHOD, OR THE COMMUNICATION OF THE PAINTING) DESIGNATED BY THE INTERVIEWER. (TC)

ED013368

FINAL REPORT
Project No. s482-65
Contract No. OE-6-10-189

CRITERIA FOR EVALUATION OF CHILDREN'S ARTISTIC CREATIVITY.

February 1967

U.S. DEPARTMENT OF
HEALTH, EDUCATION, AND WELFARE

Office of Education
Bureau of Research

AA000220

CRITERIA FOR EVALUATION OF CHILDREN'S ARTISTIC CREATIVITY

Project No. s482-65
Contract No. OE-6-10-189

Paul Mussen
Hilda Lewis

February 1967

The research reported herein was performed pursuant to a contract with the Office of Education, U.S. Department of Health, Education, and Welfare. Contractors undertaking such projects under Government sponsorship are encouraged to express freely their professional judgment in the conduct of the project. Points of view or opinions stated do not, therefore, necessarily represent official Office of Education position or policy.

University of California

Berkeley, California

TABLE OF CONTENTS

Title	Page
1 The Problem	1
2. Objectives	1
3. Related Research	2
4. Procedures - Sample I	3
5. Analysis of Data and Results	5
A. Overall Rankings	5
B. Evaluation of Scale Items	6
C. Statistical Analysis	8
6. Procedure - Sample II	15
7. Analysis of Data and Results	18
A. Overall Rankings	18
B. Subject Variables	18
C. Aspect of Painting Variables	19
Bibliography	25
Appendix A	
Appendix B	

1. The Problem

The study endeavors to develop and validate an instrument for the identification of artistic creativity in preadolescents by evaluating their art products for (a) aesthetic merit and (b) originality. The instrument is to consist of a series of descriptions of observable qualities of graphic and plastic art, presented in a format that facilitates rating of each quality separately on a five-point scale.

The development of the instrument involves several steps.

First, searching the literature for authoritative statements about criteria of creativity and of artistic merit in works of art.

Second, developing a rating scale based on these statements applicable to children's art work.

Third, submitting the items of the instrument to teachers for evaluation in terms of usefulness and appropriateness in assessing artistic creativity in preadolescents.

Fourth, soliciting suggestions for improving items in interviews with these teachers.

Fifth, revising the instrument in accordance with the evaluatins and suggestions of teachers.

Sixth, submitting the revised instrument to a second group of teachers for further evaluating and suggestions.

Seventh, establishing the final version of the instrument.

Eighth, training judges to use the instrument.

Ninth, comparing judgments obtained by using the scale with nonstructural judgments of experts.

A. Significance of the Problem

The instrument will permit research workouts, identify artistically creative preadolescents, and hence carry out studies dealing with artistic creativity. At present no satisfactory tests or other procedures serve this purpose.

2. Objectives

We are developing and validating an instrument for use in subsequent research to identify artistic creativity in preadolescents by evaluating their art products

on the basis of both aesthetic merit and originality. The instrument consists of a series of descriptions of observable qualities of graphic and plastic art presented in a format that facilitates the rating of each quality on a five-point scale.

Bias associated with developmental level has been avoided by excluding references to qualities which have been shown to have a high degree of relationship to chronological age (7, 8, 9), such as naturalistically correct proportion, perspective, or local color, but are aesthetically neutral and consequently not essential to the purpose of the scale. The reliability and validity of the instrument are being tested systematically.

3. Related Research

Several researchers have used tests based on Guilford's factor analytic approach in adaptations suitable for children, such as the Minnesota Tests of Creative Thinking. This test battery has a high degree of reliability but is of doubtful validity in assessing artistic creativity. Drawings are rated along dimensions such as "originality," "complexity," "productivity," "elaboration," and other qualities which may be independent of aesthetic merit. Creativity has been defined as a novel response that fulfills its purpose. The primary purpose of art work is aesthetic, and novelty alone is an insufficient basis for a judging of artistic creativity. Hendrickson and Torrance, referring to their test, the Minnesota Test of Creative Thinking, admit "There has been no attempt to analyze aesthetic structure, and from one point of view our not having done so may place in question the application of our discoveries related to the phenomenon of creativity in the artistic process." (4:37)

Sections of the Minnesota Tests of Creative Thinking (11), such as drawing and arranging objects and similar measures used by other investigators (1, 2, 5, 6) typically present a highly structured task such as adding lines to a stimulus figure, incorporating a given shape into a larger drawing, using a given shape in a series of drawings (11), varying the arrangement of given shapes (5,6), or combining given shapes to make designated objects (5). The mental set suggested by the instructions is directed towards novelty ("sketch some object that no one else in the class will think of") and variety ("include as many different ideas as you can") (11). Responses are rated in general on the basis of how much the subject did and how different it was from what others did, ("uncommonness of response in a statistical sense," resisting "early closure of the stimulus figure," "number of details," "number of figures attempted")(11). Aesthetic qualities are generally not considered.

Kincaid, who sought and found correlates of artistic creativity in flexibility, fluency, elaboration, redefinition, and originality (Guilford's factors), separated creative ability from aesthetic merit, concluding that "The child's creative ability is significantly more evident than his ability to produce aesthetically pleasing pictures." (6:52)

Using college students as subjects, Brittain and Beittel (1) found the relationship between composite scores based on nine Guilford tests and an art performance criterion, a composite score based on judgments of creativity and aesthetic quality to be .138, and concluded that a criterion of artistic creativity that goes beyond factors such as flexibility and fluency is desirable.

New approaches are needed but little has been done. However, Eisner (3) and Rouse (10) have moved in new directions. Eisner developed a typology of creative behaviors in the visual arts consisting of four types of creativity, boundary pushing, inventing, boundary breaking, and aesthetic organizing, each of which may be applied to form or subject or both. After testing the typology in assessing creativity evidenced in art products of preadolescents, he concluded that, "while the basic conceptualizations seem to have some promise, the typology needs further development and modification" (3:22).

Rouse (10) is developing a scale consisting of a list of characteristics of art products, such as balance, rhythm, and spatial organization to be rated on the basis of the degree of primitiveness or sophistication of handling. Although the scale includes items related to creativity, such as "originality" and "complexity", it is not designed to be used in evaluating creativity but rather as an objective means of describing art products.

4. Procedures - Sample I

A. The Rouse Scale, consisting of statements dealing with characteristics of art products, drawn from the writings of aestheticians, art historians, designers, and educators, provided a point of departure in developing the present instrument (See Appendix A).

B. The usefulness of the Rouse Scale in identifying creative expression in the art products of elementary school children was assessed in interviews with teachers who applied the scale to pictures by elementary school children.

1. The Sample

The nineteen participants (all volunteers) in this set of interviews includes five male and twelve female teachers, a male speech therapist with teaching experience, and a female school nurse. All were members of a summer course on creativity. Their ages ranged from 23 to 61, average age 35.5. Ten were in the 23-29 range. One participant who gave an approximate age was excluded from this analysis.

Of the seventeen teachers, fourteen were in public elementary schools where classes are self-contained and art is taught by the classroom teacher. One interviewee was a junior high school mathematics teacher, another a junior high art teacher. The remaining teacher was responsible for arts and crafts instruction in a state institution for the mentally retarded.

The length of teaching experience ranged from 1 to 32 years; average 8.4 years.

2. The Materials

a. A set of eight drawings done by school children in the ten to twelve year age range. These drawings were designated as follows:

A. Pastel Abstract

B. A Monkey Woman

C. Mask

D. Yosemite

E. Skyline

F. Intense Abstract

G. Rocket

H. Swimmers

b. A twenty-item, five-point art evaluation scale.

3. The Interview

The interviewees were told simply that they were cooperating in an effort to develop a useful system of judging children's art work.

a. Prior to the appointment the pictures were arranged on a table in the following random order (top to bottom): B, A, H, G, F, E, C, D. The interviewer presented the pictures saying: "I have here eight paintings by children approximately ten to twelve years old. I will ask you to judge them in several ways, but first in an overall way. Decide which you like best, next best, and so on. Arrange them in a pile with the one you like best on top, the one liked least on the bottom." The interviewee was encouraged to do this sorting fairly rapidly and the results were recorded. 1 --- best, 8 --- least.

b. Next the interviewee was asked to tell in general terms the reasons for his choices, being permitted to use one or more of the pictures in giving examples. His reasons whether expressed in art terms or in ordinary language were recorded verbatim. Although the length of the interview varied from one person to another, the aim was to keep it relatively brief (approximately twenty minutes) and not too detailed.

c. The twenty-item scale was next presented, with this explanation: "These are some ways of describing pictures. I would like you to read over all the items and then check one set of them for each of four pictures I will select." (Interviewees were given four forms--one for each picture to be rated.) While the interviewee read the items the interviewer selected the interviewee's first, third, sixth, and eighth choices from the overall ranking. Necessary but minimum explanation was given in answer to any questions and the interviewee was instructed to respond to first impressions. Each of the four forms was labelled with the interviewee's name and the letter of the picture.

While the interviewee worked, the interviewer answered questions when necessary, usually advising the former to use his own judgment. Any difficulties in understanding items were noted, to be probed later. Any other special behavior was noted.

d. As soon as the ratings were completed, the pictures were removed. One or more of them was replaced if the interviewee requested it for illustrative purposes.

Next the interviewer said: "Now that you have had the experience of using these scales to judge the pictures we'd like to know about any difficulties you found with any of the items. Why, in what way was ----- difficult? Are the terms clear? Can they be stated more clearly? How would you word the item more clearly?" The interviewee was encouraged as much as possible to consider the items per se, and apart from the four pictures rated. If he hesitated, he was asked to review the twenty items to find possible difficulties. In every case he was asked to discuss item #19, originality: "How do you judge originality? What do you think is included in originality? Does the item cover what you mean by originality? Would you want more than one scale or is one sufficient?" Finally, the interviewee was asked for a general evaluation of the scales: their applicability, appropriateness, usefulness, inclusiveness, any objections, and any other comments. All the interviewee's responses were recorded verbatim.

5. Analysis of Data and Results

A. Overall Rankings

There was a fairly consistent pattern of agreement and dissent in the extreme choices. Picture F was the first or second choice of eleven interviewees, picture H of nine interviewees. Picture D was the seventh or eighth choice of ten interviewees, and picture A of seven interviewees. Atypical choices were: B the first or second choice of two interviewees, F the first choice of one, A the second choice of one. One person chose E seventh, one chose H seventh, two chose D seventh or eighth.

The terms, adjectives used in giving the reasons for the overall ranking are too numerous to list. By far the most frequently-mentioned criterion was color: mixing of colors, arrangement, blending of color, use of color, etc. Originality and imagination were mentioned by several interviewees. A review of the long list of words used revealed what appear to be three general types of terms:

1. Artistic--Objective:
   Color, detail, textural qualities

2. General--Objective:
   Clever, planning, order, whimsey

3. Personal (value judgments):
   Messy, ineptness, "my own attitude", ghastly, not pleasing.

There is admittedly much overlapping, especially between 2. and 3. Such judgments as "happy" and "clever" could be either objective or personal, depending on the supporting reasons. However, there did seem to be these three levels of judgment.

A. Evaluation of the Scale Items

#19--ORIGINALITY (This was treated differently from the other items, which will be listed in the order of the incidence of difficulties reported.)

Sixteen of the interviewees thought of originality as having more than one aspect. Nevertheless, only four stated specifically that one or more items should be added to cover the entire concept. Seven said specifically the item is satisfactory as it is now and the others had no particular opinion.

The many ideas of originality expressed by the interviewees fall into three principal categories:

1. Subject, theme, idea.

2. New application, portrayal, representation, or rearrangement of a familiar, stereotyped idea: e.g. humorous swimmers, ugliness of picture 2.

3. Treatment (technique): Color, use of media or materials, thinking, forms, detail, freedom from structure.

#3--LINE (VARIATION) and #13--LINE (THICKNESS)

Eight interviewees had difficulty with #3; of these, five also had trouble with #13. The main problem was distinguishing line from mass, especially in the abstracts where most of these interviewees could not see lines. One asked if a cube is a wide line; another wondered if the meeting of two colors is an implied line. Another asked: Does line also mean outline? Again: What is the difference between the two items? The art teacher wondered if #3 meant light or dark, or weight. She suggested another item be added, to cover "value".

#7--TENSION

Eight subjects said they had difficulty with this term. Five people interpreted this term in the psychological, emotional sense, even after explanation. One of the five said the physical and emotional senses of the word are closely related. One interviewee did not know what to look for; another confused the term with balance. The art teacher wondered if the tension could be between colors or between horizontal and vertical lines.

#16--SYMMETRY

Eight subjects said they had difficulty with the term. Two people were doubtful about "axis": Is it the center of the paper? Is symmetry horizontal or perpendicular? Five people wondered if symmetry meant balance. One person thought the explanation was too wordy. Two people said they rationalized balance in any given picture.

#8--SYMBOLISM

Seven interviewees said they had difficulty with the term. Three did not know the meaning of the word. Four people thought it depended on the intent of the artist. One person thought "unintended symbolism" should be added to the item. Another said some drawings could be both real and symbolic; e.g. the Mask is symbolic and yet real to a child who sees monsters on television and on bubble gum cards.

#12--CRAFTSMANSHIP

Five interviewees had difficulty with the term. Three did not feel competent to judge this quality. One mentioned intent: The deliberate or accidental spilling of paint. One wanted something about age level included in the item.

#15--CAREFULNESS/FREENESS

Five respondents said they had difficulty with the term. All five interviewees perceived that these two terms are not true opposites. Some pictures are neither careful nor free; some can be rated high at both ends of the scale. One person suggested two separate items. Another suggested another choice: "Neither careful nor free." Another suggested: "Very little freshness or fluidness."

SUGGESTIONS FOR ADDED SCALES

1. Two respondents suggested an item to cover the child's success in conveying his values or feelings.

2. Two mentioned contrast or brightness/darkness.

3. Two mentioned color.

4. Use of multi-media.

5. Viewer's personal liking for picture (two).

6. The painter's satisfaction with the picture.

7. Measure of physical and mental energy expended (interest, motivation, inquisitiveness, etc.)

8. Active (busy) picture versus simple forms.

General Criticisms and Comments

Two interviewees felt the items were too constricted, too precise, that more general statements, possibly less than five, would elicit more spontaneous responses.

One interviewee thought that although the scales assumed art instruction on the part of the pupils, the language in the scales was not too technical.

Two, including the art teacher, felt language and vocabulary are real problems. The art teacher said a glossary of terms would be needed by untrained teachers.

Several respondents questioned the whole idea of "choosing the best". One said there should be two sets of ratings, one artistic and the other from the child's standpoint.

One teacher said it is hard to compare planned and unplanned paintings.

One interviewee said the validity of the scales could be only temporary since values change and beauty is relative to these values.

Since the items don't signify good or bad, the equivalence of similar rankings on different items was questioned.

One interviewee said she felt she had the opportunity to react to the child's and her own feelings.

C. Statistical Analysis

1. Comparison of Pictures

In order to determine which picture was best liked and the relationships between liking best, originality, and abstraction, calculations were made of the median liking score of each picture; the mean score on originality (variable #19) for each picture; and the mean score on abstraction (variable #20)

Picture E (Skyline) was the best liked and also judged more original. In general, those liked best (low score on liking scale) were judged more original (high score on originality); and those liked best tended to be most representational (low score on abstraction). (See Table 1.)

2. Relation Between Originality and Other Variables

To determine the relationship between originality and the other variables, Pearson product moment correlations between all variables were calculated for each picture. Inter-item r's were also calculated for the data

for each degree of choice (1st choice ratings, etc.) and for the sum of data of first and third choice pictures (Sum Positive) and for sixth and eighth choice pictures (Sum Negative).

The way originality related to the other variables was not significantly similar for 1st vs. 3rd choice, nor for 6th vs. 8th choice. However, they were significantly, and negatively, related for the sum of positive choice scores vs. the sum of negative choice scores. This means there was a tendency for originality to be linked in opposite ways with the other variables, depending on whether the picture was liked or disliked.

Among pictures which are liked, the most significant relationships with originality are symbolism (r=.72***) and handling, which is a measure of spontaneity (.63***); while among disliked pictures, items which intercorrelate highly with originality are texture (.60***) and dominance (.58***). Variables most independent of originality are symmetry, gradation, craftsmanship, and mass.

In general, originality was related to several of the other variables regardless of the picture used as a stimulus, or of the degree of liking. This tendency was emphasized for generally disliked pictures. For Picture A (Pastel) and Picture B (Monkey Woman), both disliked pictures, originality was significantly correlated with seven (out of the possible 19) variables; while the most popular picture, E (Skyline), yielded no significant r's between originality and the other variables; and Picture D (Yosemite), which was also liked and representational, yielded two significant r's.

When the results for all pictures were pooled, those variables most often related to originality are Unity, Craftsmanship, Balance, and Symbolism. Those most independent of originality are Tension, Line Thickness, and Transparency. (See Tables 2 and 3)

3. Pattern of Relation Between the Variables

An investigation was made of whether the pattern of relationships between originality and the other variables was similar no matter what picture provided the stimulus. That is, an attempt was made to determine if the pattern of relationship between originality and the other variables is generalizable across pictures. For this purpose, the 19 correlations between originality and the other 19 items for Picture B were treated as scores, and correlated with scores composed of the same set of 19 correlations for Picture C. This procedure was repeated for GxH, AxF, and DxE. The pairs of pictures used were chosen in a random fashion, and therefore compose a random sample of the possible pairing of pictures.

When the correlations between originality and the other 19 variables for one picture were correlated with the same set of correlations for another picture, the results show that the pattern of inter-relationship

between originality and the other variables is not significantly similar for different pictures. Even when the pattern is compared for the two abstract pictures (A,F), the similarity is zero. In other words, the relationship depends on which picture is the stimulus picture. The actual correlations calculated ranged from -.06 (AxF) to +.32 (GxH), and none of them reached significance. (See Table 2.)

Degree of choice also makes a difference to the relationship. The way in which originality related to the other variables was not significantly similar for either the 1st x 3rd choice, or the 6th x 8th choice. However, they were significantly and negatively related for the Sum Positive x Sum Negative comparison. This means there was a tendency for originality to be linked in opposite ways with the other variables depending on whether the picture was liked or disliked. The relationship between originality and the other variables is in a crucial way determined by the particular configuration of the picture being rated.

Note: Since not all pictures were included equally often in each level of choice, these results partially reflect the over-representation of one particular picture in each degree of choice. For example, Picture E (Skyline) was listed twice as often as any other picture as first choice, so the formal qualities of this picture disproportionately influence the relationship between originality and the other variables in first choice results.

4. Cluster Analysis

The constancy of relationship between originality and the other variables was also investigated by the use of the Tryon Cluster Analysis method. The variables were clustered (with the data for all pictures pooled) for each degree of choice, for the Sum Positive data, for the Sum Negative, and for all data summed across choices.

The Cluster Analysis results show that the variables do cluster in similar ways regardless of the degree of choice. They also show that originality is a strong variable, usually occurring in the first or second cluster, and tends to be grouped with the same variables regardless of the degree of choice.

Three types of clusters emerged. One set refers to style (Originality, type of representation, shape and thickness of lines); a second to a three-dimensional quality (depth, transparency, and texture); and the third refers to the single-mindedness of conception (unity, balance, and dominance of a single theme). These clusters cut across degree of liking of the pictures. The variables which are never clustered with originality are: Texture, detail, depth, tension, dominance, craftsmanship, gradation, symmetry, rhythm and transparency.

5. Comparison of Variables

Finally, means and sigmas for each variable were calculated in order to allow comparisons of the variables themselves. Since each variable is rated four times by each person, the maximum variable mean would be 20.0, and the expected variable mean is 10.0.

When all the data for each variable are combined, the means all fall in the upper half of the possible distribution, i.e., each mean is higher than 10.0. Each variable is rated four times per person, giving a maximum variable mean of 20.0 and an expected variable mean of 10.0. Since the upper end of each of the 5-point ratings scales can roughly be classified as the 'positive' end, this means that the subjects had a tendency to rate these particular pictures, on the whole, in a positive way. The means range from a low of 10.2 for symmetry to a high of 15.3 for unity. Originality fell in the middle range, with a mean rating of 13.2 and a sigma of 2.6. (See Table 4.)

Symmetry has the lowest mean and one of the largest deviations, leading one to suspect that it was comparatively difficult to give positive ratings on this variable.

Although the comments of the subjects on the item "Tension" lead one to suspect that some were rating a psychological tension while others were rating a formal quality of the painting, the results do not bear this out. The deviation for tension is quite small so it is unlikely that two entirely separate variables are being rated under this heading.

One of the largest deviations occurs for the item "Symbolism," an item which received many comments. Some subjects evidently tried to contrast symbolism and reality, although no such comparison was implied by the wording of the item.

D. The original (Rouse) scale was modified by revising and adding items. The changes were:

1) Based on suggestions offered by interviewees

2) Based on statistical analysis of each item

3) For the purpose of sharpening the differentiation between judgments of aesthetic merit and judgments of originality

4) Designed to expand the judgment of originality from a single scale to one having several components.

The revised scale is given in Appendex B. Differences between the original and revised scales are summarized in Table 5.

Table 1.

Effect of Differing Stimulus Pictures on

Relationship Between Originality and Other Variables

Picture	Mdn. Liking Score	Mean Orig.	Mean Abstraction
A Pastel Abstract	6.1	3.6	4.5
B Monkey Woman	7.0	3.5	2.5
C Mask	5.8	3.8	3.5
D Yosemite	3.1	2.6	1.4
E Skyline	1.2	4.0	3.1
F Intense Abstract	6.3	2.7	5.0
G Rockets	6.0	2.7	2.6
H Swimmers	2.5	3.8	1.9

Table 2.

Pattern of Relationship Between

Originality and Other Variables--by Picture

Picture	r	p
B x C Monkey Woman, Mask	.20	n.s.
G x H Rocket, Swimmers	.32	n.s.
A x F Pastel, Intense	-.06.	n.s.
D x E Yosemite, Skyline	.10	n.s.

Table 3.

Pattern of Relationship Between

Originality and Other Variables--by Choice

Choice	r	p
First choice x Third choice	.16	n.s.
Sixth choice x Eighth choice	-.34	n.s.
Sum positive x Sum negative	-.48	.05

Table 4.

Comparison of Variables

Variable	Mean	Sigma
Shape	13.2	2.2
Mass	11.8	2.3
Line Variation	11.2	2.2
Texture	11.7	2.2
Detail	11.9	2.7
Depth	11.4	2.4
Tension	13.4	2.0
Symbolism	12.3	2.9
Balance	15.2	2.1
Unity	15.3	1.7
Dominance	13.1	2.3
Craft	12.7	2.8
Line Thickness	13.6	2.0
Gradation	12.7	2.9
Handle	14.2	2.2
Symmetry	10.2	2.8
Rhythm	14.5	2.3
Transparency	12.6	3.1
Originality	13.4	2.6
Representation	12.4	2.1

Table 5.

Items on Original and Revised Scales

Original Variable	becomes	Revised Variable
1. Shape		
2. Mass		
3. Line Variation		
4. Texture		8. Artistic Merit
5. Detail		
6. Depth		
13. Line Thickness		
7. Tension		3. Tension
8. Symbolism		9. Symbolism
9. Balance		2. Balance
10. Unity		1. Unity
11. Dominance		4. Dominance
12. Craftsmanship		5. Craftsmanship
13. Gradation		(omitted)
14. Handling		6. Spontaneity*
16. Symmetry		(omitted)
17. Rhythm		7. Rhythm
18. Transparency		(omitted)
19. Originality		13. Originality
20. Representation		(omitted)
		New Scales Added
		10. Subject Matter
		11. Color
		12. Form

*The Spontaneity Scale only covers one end of the old Handling (carefulness---freeness) Scale.

6. Procedures - Sample II

A. The revised scale was then applied by a second sample of subjects.

1. The Sample

The second sample, like the first, consisted of volunteers drawn from a summer course on creativity. Subjects were paid a samll fee for their participation. Typically, the subject was a young (Mdn. 27 years) female elementary school teacher with several years (Mdn. 4.5) teaching experience. Females are even more over-represented in the second sample (83%) than in the earlier sample (68%). Fewer subjects held jobs outside the public and parochial school systems in this sample. No subject in the current sample taught art exclusively; art was simply one of many subjects taught. Table 6 compares the two samples.

Table 6.

Comparison of the Two Samples

		First Sample	Second Sample
Sex	Females	83%	68%
	Males	17%	32%
Age	Range	23-61	23-61
	Mean	33.2	35.5
	Ages 23-29 include	56%	53% of sample
Years Teaching	Range	0-30	1-32
	Mean	8.4	8.4
Profession	Teach High School	6%	0%
	Teach 8th or lower	88%	84%
	Other	6%	16%

More than half the second set of subjects (56%) answered 'yes' to the question: "Do you work in any art media as a leisure time activity?" When asked to list the three subjects they liked best to teach, 56% of those responding mentioned art. In general, art as leisure and liking to teach art went hand in hand.

2. The Materials

The materials consisted of the same set of pictures, the revised scale, and a set of cards designed to help subjects focus attention on a particular area to be considered (intention, method, or communication) and to help them focus on either the artistic merit or originality of the painting.

3. The Interview

The instructions and procedures employed with the first sample were followed insofar as possible. The pictures were placed on a table before the arrival of the subject. The standard (random) arrangement of the pictures was composed of two columns: B, A, H, G; F, E, C, D. The interviewer gave the same instructions as in the earlier study, and the order of liking was recorded.

The 13-item rating scale was presented to the subject for rating of his second choice picture. This was followed by the rating of his seventh choice. Each subject thus rated one picture he liked and one he disliked.

An interview was conducted with the pictures still lying on the table, and the subjects alternately holding an appropriate card which read "Originality" or "Artistic Merit." For half the subjects, originality was considered first in all context; while for the other half, artistic merit was considered first. The interview is given below.

"We are interested in two ideas, originality and artistic merit. We realize that when someone judges a painting he usually groups these two ideas together, and does not differentiate between them. However, it is important to us to find out in what ways these two concepts differ, and we would like your ideas on the subject. What do you mean when you say a painting is original? What do you mean when you say a painting has artistic merit?

"When you think about painting, you can think of three different aspects or areas. First, there is the artist's intention, the thing that is inside him that he is trying to express. It is what he is trying to say. A second area is the artist's technique, the manner which he chooses to express his intention. Third there is the 'message' of the painting, what it actually communicates to a person who looks at it. We will consider each of these three areas in turn to try to see if it is possible to differentiate originality and artistic merit with respect to each of these. (Pause for questions.)

"Now I would like you to look at these pictures again.

(Pause while subject looks at paintings.)

"First I would like you to concentrate on the artist's intention, the conceptualization that lies behind the painting. Disregard how well you think the artist has succeeded in carrying out this intention. First choose the picture which shows the most original intention. Now choose the picture where the intention or the conceptualization shows the most artistic merit.

Inquiry: If S. chooses the same picture for both: I see you have chosen the same picture. Do you think that as far as the artist's intention is concerned, originality and artistic merit always go together? Can you point to any other picture here in which they do not go together?

If S. chooses two different pictures: What was the basis for your choice? What items or ideas were included in your concept of originality which allowed you to differentiate it from artistic merit, as far as the artist's intention is concerned?

If S. cannot make one or both choices: All right (and proceed to the next choice).

"Now concentrate on the way the artist has carried out his idea, or his method. First choose the painting with the most original technique. Now choose the painting where the technique has the most artistic merit.

(Interviewer repeats inquiry, amended to refer to technique.)

"Now look at the pictures as you might if you saw them in an exhibition. Pay no attention to who painted them or why, but concentrate on the picture's effect on you, what it says to you. Choose the picture which makes the most original communication to you. Now choose the one whose communication, in your view, has the most artistic merit.

(Inquiry repeated.)

"Now we have covered three aspects of painting: The artist's intent; his success in carrying out this intent; and the communication of the painting. In which of these aspects was it easiest for you to differentiate originality and artistic merit? In which aspect was it hardest? Is there any aspect where the differentiation makes no sense to you?

"Finally, do you remember ever seeing a painting which struck you at the time as being highly original, but lacking in artistic merit? (Describe it to me.) Is there any picture here which is like that? Or a painting which had a high artistic value, but was not very original? (Describe it.) Is there any picture here which is like that?

"Do you have any other comments?"

7. Analysis of the Data and Results

A. Overall Rankings

In the second sample, Picture D, Yosemite (33%), was themost popular first choice, with Pictures E (Skyline) and C (Mask) tying for second place. In the first sample, E was the most popular first choice. In both samples, B (Monkey Woman) was the most frequent last choice--and also the least frequent first choice. Table 7 compares the liking ratings of the pictures for the two samples and also shows the mean originality scores for each picture.

Table 7.

Comparison of Liking and Originality Scores for Each Picture

	Mdn Liking		Mean Orig ***		Mean Abstract**
	First	Second	First	Second	Second
A	5.5	6.1	2.5	3.6	4.5
B	7.8	7.0	*	3.5	2.5
C	4.0	5.8	1.8	3.8	3.5
D	3.8	3.1	*	2.6	1.4
E	2.8	1.2	2.4	4.0	3.1
F	4.3	6.3	3.0	2.7	5.0
G	4.5	6.0	2.1	2.7	2.6
H	4.5	2.5	2.1	3.8	1.9

*So few subjects chose this picture as their 2nd or 7th choices, that not enough ratings are available for the computation of a mean.
**This item does not appear on revised rating scale.
***In second sample, low score = high originality; in the first sample, low score = low originality.

Both samples liked realistic better than abstract pictures as evidenced by the popularity of pictures scoring low on the abstraction scale. The shift from E to D as the most popular first choice emphasizes this tendency, for D was judged considerably less abstract (1.4) than E (3.1).

B. Subject Variables

1. Art as Leisure Time Activity

The second sample was divided into two groups, the nine who answered "yes" to the question about leisure time art activity, and the seven who answered "no". Answers involving crafts (e.g. embroidery, photography)

were included in the "yes" group. The two groups so defined showed a marked difference in their liking of the pictures. The "yes" group accounted for all but one of the first choices scored by Picture D (Yosemite). Fifty six percent of them chose D as the most liked picture, while only 14% of the "no" group chose D. The "yes" group also disliked Picture B (Monkey Woman) more intensely, 78% of them giving it 8th place, while only 57% of the "no" group listed B as the most disliked picture. Both of these findings indicate that the "yes" group likes conventional, representative art (and dislikes unconventional) more than the "no" group. It may be that those who engage in art as a leisure time activity paint pictures like Picture D--landscapes where the emphasis is on technique rather than original conception--and therefore respond warmly to this sort of art.

There was no difference in the degree of originality attributed to either the 2nd or the 7th choices by the two groups.

1. Art as Liked Subject

When the sample is divided into two groups, nine subjects who state they like to teach art (or arts and crafts) and seven who do not list art as a subject they like to teach, the division is almost identical to the division on the basis of "art as leisure", and the results are therefore very similar. The""likes teaching art" group likes Picture D (44%) and dislikes B (78%); while the "did not like teaching art" group is more varied in its first choice (D is chosen by 29%) and dislikes B less intensely (8th choice of 57%). There is a slight tendency for the "did not like art" group to attribute less originality to its 7th choice (mean originality score 3.1) than the "likes teaching art" group attributes to its 7th choice (mean originality score 2.5), but this could be a function of the different set of pictures rated, since each group gave their 7th choice scores to different pictures.

C. Aspect of Painting Variables

Table 8 shows the extent to which the subjects were able to differentiate between originality and artistic merit in each of the three aspects covered--intention, method, and communication.

From Table 8 it can be seen that a majority of subjects could differentiate originality and artistic merit in each of the three areas, and that when directly questioned very few subjects claimed that originality and artistic merit "always go together". Successful differentiation was made mostfrequently in the area of the artist's intention. Failure to differentiate occurred most often when the artist's method (technique) was being considered.

Although "intention" was the aspect most successfully differentiated, it was also mentioned by an overwhelming majority (65% vs. 24% for communication and 18% for method) as being the hardest differentiation to make.

Table 8.

Differentiation of Originality and Artistic Merit

	Intention		Method		Communication	
	N	%	N	%	N	%
Unable to differentiate	3	17	8	44	6	33
Claim Always Same	0	0	3	17	1	6
Easiest to differentiate*	5	28	7	39	7	39
Hardest to differentiate*	11	65	3	18	4	24
Diff. makes no sense*/**	5	36	3	24	5	35

*Percent adds to more than 100 because many subjects listed more than one area.
** An additional 27% of the subjects answered "none" to this question.

Table 9.

Pictures Most Frequently Chosen for Originality and Artistic Merit

	Originality		Artistic Merit	
	Picture	%	Picture	%
Intention	C	44	D	33
Method	C	47	E	22
			C	22
			D	22
Communication	C	35	C	24
			E	24

Perhaps intention was the most successful differentiation not because it was an easier concept to handle, but because it was in all cases presented first, before the choices in the areas of method and communication. It may be that the subjects were only able to make a global choice between originality and artistic merit, and having done so at the first opportunity (which was the area of intention), had exhausted the difference and were unable to proceed with the distinction. In order to check this, one would have to control for the order of presentation of the three areas, something that was not done in this study. An alternative hypothesis is that having made one choice, the subjects became confused, despite the notation of the aspects of the work listed on the cards they were holding.

There was considerable overlap in the pictures chosen most frequently as the most original or having the most artistic merit. For all three aspects, Picture C (Mask) was most often named as the most original, while D (Yosemite) or E (Skyline) were chosen as having the most artistic merit. In fact, when all choices made for both variables over all three aspects are pooled, Pictures D, C, and E account for 61% of the choices made. Table 9 gives the percent of the most popular choices made for each aspect.

Thus although most subjects felt they could differentiate between originality and artistic merit in each of the three aspects, a considerable number of them were making the same choice for each area. This may indicate that to them, originality and artistic merit are global concepts belonging to the picture as a whole. Table 10 shows how many subjects did make the same choice in each of the three aspects.

The tendency to repeat choices was rather more pronounced for the variable artistic merit.

It may be concluded, that although the subjects can differentiate between originality and artistic merit, they do so in a global way rather than in response to the particular aspect (artist's intention, his method, or the communication of the painting) designated by the Interviewer.

Table 10.

Number of Subjects Repeating Choices

	All 3 Choices the Same		2 out of 3 Choices the Same		At Least 2 choices the Same	
	N	%	N	%	N	%
Originality	2	12	6	35	8	47
Artistic Merit	6	35	6	35	12	71

1. Separation of Originality and Artistic Merit in Art in General

When the subjects were asked if they could remember ever seeing a painting which was original, but lacked artistic merit, or vice versa, a majority of them answered both questions in the affirmative. And almost all the subjects were able to point to a picture among the stimulus paintings having these qualities. The paintings most often selected as being original but lacking in artistic merit were A (Pastel Abstract), B (Monkey Woman) and H (Swimmers), all pictures which may be called unusual or unconventional. Those most often selected as being unoriginal, but having artistic merit are E (Skyline) and D (Yosemite), both relatively representational. A, B, and H are also the most disliked three pictures (Mdn. liking rating 5.5, 7.8, and 4.5 respectively) while E and D are the most liked (Mdn. liking rating 3.8, 2.8 respectively). Thus the subjects like pictures which exhibit artistic merit at the expense of originality.

When asked to describe a picture they had seen elsewhere which had originality but lacked artistic merit, subjects described two types of art: Modern abstract painting and children's art. Responses included: "Painting to music," "children's blobs," "modern abstract painting," "baby scribbling," "accidental art," "Dali." The only exceptional response was that of a male teacher who described an Oriental painting done in a way which satisfied the artist but "made no sense to me." The factor which the two types of art mentioned have in common is evidently the abstract quality of the art.

In describing pictures which had artistic merit but lacked originality, subjects referred, albeit somewhat apologetically, to classical art. Typical responses were: "Dutch Landscapes," "El Greco's Crucifixion," "Cornfields in Museums," "Childhood of Sir Walter Raleigh." The common element was the representational nature of the painting. One teacher, however, referred to "Mondrian's squares--the type you would put on clothing."

In general, the subjects seemed to be saying that original art is contemporary, abstract, spontaneous (childlike), while art with artistic merit is old, representational, and dull. It should be remembered, however, that when presented with a set of stimulus pictures (all contemporary and all childlike) they liked those with artistic merit and disliked those which they considered original.

2. Definitions of Originality and Artistic Merit

At the beginning of the interview, subjects were asked: "What do you mean when you say a painting is original?" and "What do you mean when you say a painting has artistic merit?" The answers to these questions were treated as definitions of the two terms involved. The ideas expressed by each subject were summarized, and the frequency of occurrence of a given idea scored across subjects. All subjects were able to express more than

one idea in connection with each variable. For originality, they expressed an average of three ideas (range 2 - 7) and for artistic merit, an average of four ideas (range 2 - 9). Allowance must be made for the fact that the grouping of particular phrases together to form a single idea is a subjective one, and would not be replicated exactly by a different writer. In many cases the common idea was obvious, however, as when one subject defined artistic merit as "pleasing to the eye" and another as "pleasing to the senses."

The most frequent definitions of originality were:

1. New technique, treatment of subject; different version of subject; the way idea is put down (8 subjects).

2. Not copied, artist's own idea; only he would look at it that way (6 subjects).

3. Not stereotyped, ordinary or inhibited; fresh; not done a lot, not usual (6 subjects).

The first refers to the relationship between subject matter and method; the second to the artist's idea; and the third to a quality of the painting itself. This division of the concept of originality is similar to the aspects of art established for the interview: Method, artist's intention, and the communication of the painting. It should be remembered that the subjects expressed these ideas before the interviewer mentioned these three aspects of painting. The division of the concept of originality made by these subjects can be compared to that made by the subjects in the earlier sample. When asked to comment on the Originality Scale, those subjects divided the concept up a little differently: 1. subject matter, 2. new arrangement of a stereotyped idea, and 3. treatment.

Other ideas of originality expressed by several subjects in the second sample were: Something that is new to the viewer; new use of colors; the artist has invented or created something that didn't exist before. The common element in all these ideas is the insistence on "newness"--new subject matter, new idea, new treatment, new communication.

The definitions of artistic merit were a little more complex and included some internal contradictions. Many of the ideas were expressed in the "not necessarily . . ." form. For example, some subjects said art with artistic merit is "not necessarily original." Other subjects, however, said artistic merit is "tied in with originality." The "not necessarily . . ." form of answer indicates a rather oblique approach to the definition, as compared to the direct statements given as definitions of originality. It seems that subjects are a little less sure of their ideas on what constitutes artistic merit in a painting than of what constitutes originality.

The ideas most commonly given as definitions of artistic merit were:

1. Color pleasing or appropriate (9 subjects).

2. Painting pleasing to the eye, to the senses, appealing attractive (9 subjects).

3. Painting communicates idea, says something, represents a lot of things (6 subjects).

4. Painting has a quality of unity or wholeness (5 subjects).

Other ideas less commonly expressed were: Sophisticated technique; good form; thought provoking; subject well handled; provoking an emotional response in the viewer. Three subjects defined artistic merit as the artist creating something new or different, a definition which is identical with one of the definitions of originality.

The chief difference between the definitions of originality and artistic merit is the insistence on the "pleasingness" of art as part of artistic merit. Eleven of the 18 subjects referred specifically to this pleasing or attractive quality of art with artistic merit, while none mentioned it as an attribute of originality in art.

Originality clusters with a similar group of variables in both studies. For the original samples, it clustered with balance, symbolism, and unity, and for the later samples, balance, symbolism, and dominance. It must be remembered, however, that the direction of the originality scale is reversed in the two studies, so that although one may conclude that these are the variables most intimately related to originality, they are related in different ways depending on the composition of the other scales included in the questionnaire.

There seems little similarity in the way originality clustered in the two studies, for liked and for disliked pictures. This is probably due to the fact that different pictures were chosen as liked and disliked pictures in the two samples. Since different pictures were being rated, it is not surprising that originality clustered differently with the other variables.

The two clusters which reappear in both samples when all the ratings are summed are one dealing with what might be called style (first sample: Balance, originality, unity and symbolism; second sample: Balance, symbolism, dominance and originality) and one dealing with artistic merit (first sample: Handling, representation, craftsmanship and depth;* second sample: Craft, unity and artistic merit). This gives some evidence that artistic endeavors can be divided along two dimensions in such a way that originality and artistic merit fall into separate categories.

---

*Becomes part of the Artistic Merit Scale in the current study.

BIBLIOGRAPHY

1. Brittain, W. Lambert and Kenneth R. Beittel, "A Study of Some Tests of Creativity in Relationship to Performances in the Visual Arts," Studies in Art Education, (Spring, 1961), 2:54-56.

2. Covington, Martin, Personal Communication (1965).

3. Eisner, Elliot W., "A Typology of Creativity in the Visual Arts," Studies in Art Education, (Fall, 1962), 4:11-22.

4. Henrickson, Paul R. and E. Paul Torrance, "Some Implications for Art Education from the Minnesota Studies of Creative Thinking," Studies in Art Education, (Spring, 1961), 2:36-44.

5. Jones, Clyde A., "Relationships Between Creative Writing and Creative Drawings of Sixth Grade Children," Studies in Art Education (Spring, 1962), 3:34-43.

6. Kincaid, Clarence E., "The Determination and Description of Various Creative Attributes of Children," Studies in Art Education (Spring, 1961), 2:45-53.

7. Lark-Horovitz, Betty and James Norton, "Children's Art Abilities: Developmental Trends of Art Characteristics," Child Development (December, 1959), 30:433-452.

8. Lark-Horovitz, Betty, Hilda P. Lewis and Mark Luca, Understanding Children's Art. Charles E. Merrill, Columbus, Ohio, 1967.

9. Lewis, Hilda P., "Spatial Representation in Drawing as a Correlate of Development and a Basis for Picture Preference," Journal of Genetic Psychology (March, 1963), 102:95-107.

10. Rouse, Mary J., Development and Validation of Descriptive Scale for Measurement of Art Products. Cooperation Research Project No. S-077, Bloomington, Indiana, 1965.

11. Torrance, E. Paul, Guiding Creative Talent. Prentice-Hall, Englewood Cliffs, N.J., 1962.

Appendix A

Picture _____

Name _____

1. Shapes: Non-Variation/Variation

In regard to shapes (two dimensional areas defined by contour), would you define the product as:

- Shows no variation in shapes; shapes are all similar
- Shapes are mainly similar, but some small variation is shown (approximately 75% to 25%)
- Shows about 50% varied shapes, 50% similar shapes
- Shapes are mainly varied, although some similarity is shown (approximately 75% to 25%)
- Shapes are extremely varied; shows no similarity in shapes

2. Mass: Non-Variation/Variation

In regard to masses (forms having a real or apparent three-dimensional quality), would you describe the product as:

- Shows no variation in masses; masses are all similar
- Masses are mainly similar, but some small variation is shown (approximately 75% to 25%)
- Shows about 50% varied masses, 50% similar masses
- Masses are mainly varied, although some similarity is shown (approximately 75% to 25%)
- Masses are extremely varied; shows no similarity in masses

3. Lines: Non-Variation/Variation

In regard to line (the representation of objects, action or decoration by strokes or marks created by any medium, which might include string, wire, thread, as well as brush, pencil, crayon, etc.), would you describe the product as: (Note: Do not include obvious textures as line.)

- Shows no variation in line; lines are all similar
- Lines are mainly similar, but some small variation is shown (approximately 75% to 25%)
- Shows about 50% varied lines, 50% similar lines
- Lines are mainly varied, although some similarity is shown (approximately 75% to 25%)
- Lines are extremely varied; shows no similarity in lines

4. Amount of Texture

In regard to texture (the real or apparent surface quality of an object), would you describe the product as:

- Completely lacking in texture
- Shows small amount of texture
- Shows a moderate amount of texture
- Shows a good deal of texture (at least four different ones)
- Shows a great amount of texture; most surfaces are varied in some way

5. Amount of Detail

In regard to detail (the small, minute parts of the composition), would you describe the product as:

- Shows few or no details; extremely simple
- Shows only small amount of detail
- Shows a moderate amount of detail
- Shows a good deal of detail
- Shows an extremely large amount of detail; highly complex

6. Flatness/Depth

In regard to depth (the actual or implied expression of distance inward or backward from the foreground of the composition), would you describe the product as:

- Absolutely flat
- Mostly flat, but shows a small amount of depth
- Shows a moderate amount of depth
- Shows a considerable amount of depth
- Shows many degrees of depth

7. Non-Tension/Tension

In regard to tension (actual or implied lines of force set up between the elements or parts of the composition), would you describe the product as: (Note: Color can also set up tensions)

- Shows no tension will between elements or parts
- Shows only a small amount of tension
- Shows a moderate amount of tension
- Shows a considerable amount of tension
- Shows an extreme amount of tension

8. Non-Symbolism/Symbolism

In regard to symbolism (forms which use suggestion to express ideas otherwise intangible), would you describe the product as:

- Shows no symbolism
- Shows only a small degree of symbolism
- Shows a moderate amount of symbolism
- Shows much symbolism, although some parts of composition may not be symbolic
- Shows a high degree of symbolism; composition is completely symbolic

9. Amount of Balance

In regard to balance (shown by an equilibrium or poise existing between the elements or parts of the composition, and which may be either symmetrical or asymmetrical in nature), would you describe the product as:

- Shows a complete lack of any type of balance
- Shows only a small amount of any type of balance
- Shows a moderate amount of balance
- Shows a good amount of balance
- Shows a great amount of balance

10. Non-Unity/Unity

In regard to unity (shown by the object's possessing a sense of oneness; i.e., all means and elements appear to be adapted to a single purpose or end), would you describe the product as:

- Shows a complete lack of unity; is disorganized, chaotic
- Shows only a small amount of unity, organisation; is still mainly chaotic
- Shows a moderate amount of unity, organisation
- Shows more unity, organization, than disunity, disorganisation
- Shows a high degree of unity, organization

11. Non-Dominance/Dominance

In regard to dominance (shown by the emphasis of a major idea, theme, or element within the composition; all others play secondary roles), would you describe the product as:

- Shows no dominance at all; all parts are of approximately equal importance
- Shows only a small amount of dominance
- Shows a moderate amount of dominance
- Shows a good deal of dominance
- Shows a great amount of dominance; one idea, theme, or element of much greater importance than the others

12. Non-Craftsmanship/Craftsmanship

In regard to craftsmanship (shown by evidence of competence and skill in the handling of materials and tools which produced the composition), would you describe the product as:

- Shows no craftsmanship; has rough, unfinished, crude appearance
- Shows only a small amount of craftsmanship; is largely rough, unfinished and crude in appearance
- Shows a moderate amount of craftsmanship
- Shows a considerable amount of craftsmanship, finish
- Shows a great amount of craftsmanship; is highly finished in appearance

13. Lines (thin/thick)/Thickness

In regard to the weight of line (shown by differences in thickness of lines, ranging from extreme thinness to extreme thickness), would you describe the product as:

- Shows extremely thin lines, no thick lines are present
- Shows mainly thin lines, although small amount of thicker lines are present (approximately 75% thin, 25% thicker)
- Shows approximately 50% thin, 50% thick, or all lines are of moderate thickness
- Shows mainly thick lines, although small amount of thin lines are present (approximately 75% thick, 25% thin)
- Shows extremely thick lines; no thin lines are present

14. Non-Gradation/Gradation

In regard to gradation (shown by a succession of steps from black through grey to white), would you describe the product as:
(Note: colors can also show gradation)

- Shows no gradation
- Shows only a small amount of gradation
- Shows a moderate amount of gradation
- Shows a good deal of gradation
- Shows a great deal of gradation

15. Handling: Carefulness/Freeness

In regard to handling (shown by the treatment of materials, and evidence of the kinesthetic character of the utilization of tools), would you describe the product as:

- Shows an extremely careful, precise treatment of materials or employment of tools
- Shows more of a careful, precise treatment of materials or employment of tools than freeness or fluidness, although some traces of the latter are present
- Approximately 50% careful, precise treatment of materials or employment of tools, 50% freeness or fluidness in treatment of materials or employment of tools
- Shows more freeness, fluidness in treatment of materials or employment of tools than careful, precise treatment or employment, although some traces of the latter are present
- Shows an extremely high degree of freeness, fluidness in treatment of materials or employment of tools

16. Symmetry/Asymmetry

In regard to symmetry/asymmetry (symmetry would be shown by an equal distribution of elements on either side of the central axis; asymmetry would be shown by a control of the opposing elements through a "felt" equilibrium rather than an equal distribution), would you describe the product as:

- Shows complete symmetry
- Shows more symmetry than asymmetry
- About 50% symmetrical, 50% asymmetrical
- Shows more asymmetry than symmetry
- Shows complete asymmetry

17. Non-Rhythm/Rhythm

In regard to rhythm (shown by a regulated movement, regular repetition or reoccurrence of any element), would you describe the product as:

- Shows no rhythm
- Shows only a small amount of rhythm
- Shows a moderate amount of rhythm
- Shows a good deal of rhythm
- Shows a great amount of rhythm

18. Non-Transparency/Transparency

In regard to transparency (shown by the actual or apparent interpenetration or overlapping of planes,. lines and/or colors, one or more of which can be observed behind or under another), would you describe the product as:
(Note: this item can also apply to constructions or sculpture where string, wire, etc., might be seen to overlap or penetrate)

- Shows no transparency, overlapping
- Shows only a small amount of transparency, overlapping
- Shows a moderate amount of transparency or overlapping
- Shows a considerable amount of transparency or overlapping
- Shows a great amount of transparency or overlapping

19. Non-Originality/Originality

In regard to originality (shown by inventiveness, uniqueness, non-imitativeness), would you describe the product as:

- Shows complete lack of originality; is imitative, stereotyped
- Shows mainly imitativeness or stereotypy; although some small part may be somewhat out-of-the-ordinary
- Shows moderate amount of originality
- Shows a good deal of originality
- Shows a high degree of originality

20. Mode of Representation: Realism/Abstraction

In regard to the mode of representation employed, either realism or abstraction (realism would be shown by the depiction or attempt to achieve depiction of objects as they exist; abstraction would be shown by the attempt to generalise or universalize the object), would you describe the object as:
(Note: here you are looking for a mode created by intent, and not merely by a lack of skill)

- Shows extreme realism or naturalism; no evidence of abstraction can be seen
- Shows more realism or naturalism than abstraction, but some of the latter can be seen (approximately 75% to 25%)
- Shows about 50% realism and about 50% abstraction
- Shows more abstraction than realism or naturalism, but some of the latter can be seen (approximately 75% to 25%)
- Shows extreme abstraction; no evidence of realism or naturalism can be seen

4. Emphasis. Elements are used to gain emphasis and unity.

The use of tension is excellent

The use of tension is very good

The use of tension is moderate

The use of tension is poor

The use of tension is very poor

4. Dominance. The painting is organized around a central theme, idea, or element to which all else is subordinate.

Dominance is excellent

Dominance is very good

Dominance is moderate

Dominance is poor

Dominance is very poor

7. Rhythm. Is the work characterized by a regularity or repetition of an element.

The use of rhythm is excellent

The use of rhythm is very good

The use of rhythm is moderate

The use of rhythm is poor

The use of rhythm is very poor

8. Artistic merit. The elements listed below are, on the whole, appropriate to the artist's intention.

Shape (two dimensional areas defined by contours

Mass (forms having a real or apparent three-dimensional quality)

Line (representation of object or idea by contours)

Texture (real or apparent surface quality of an object)

Detail (the small, minute parts of the composition)

Depth (actual or implied impression of distance inward or backwards)

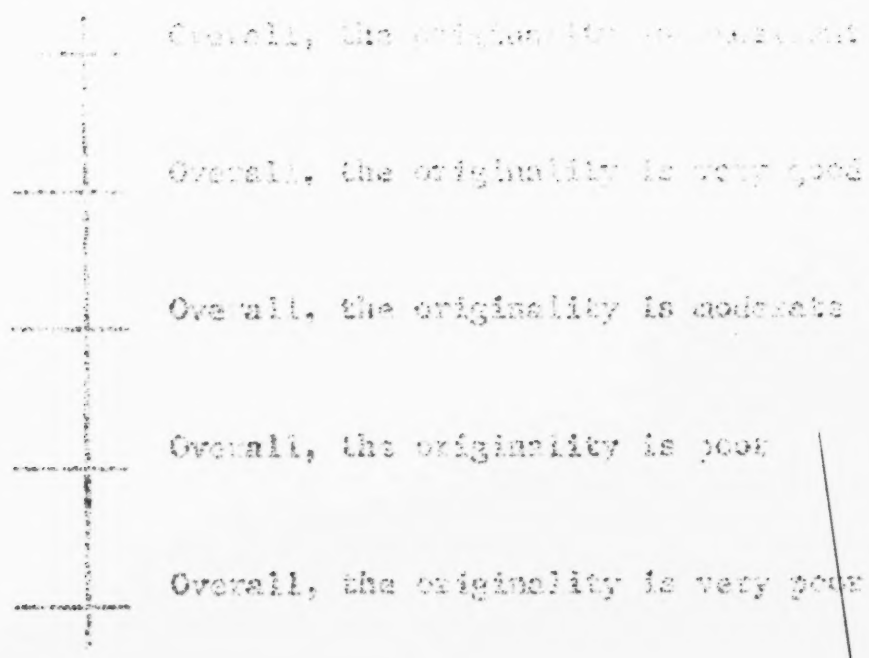
The overall artistic merit is excellent

The overall artistic merit is very good

The overall artistic merit is moderate

The overall artistic merit is poor

The overall artistic merit is very poor


Overall, the originality is very good
Overall, the originality is moderate
Overall, the originality is poor
Overall, the originality is very poor